

FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

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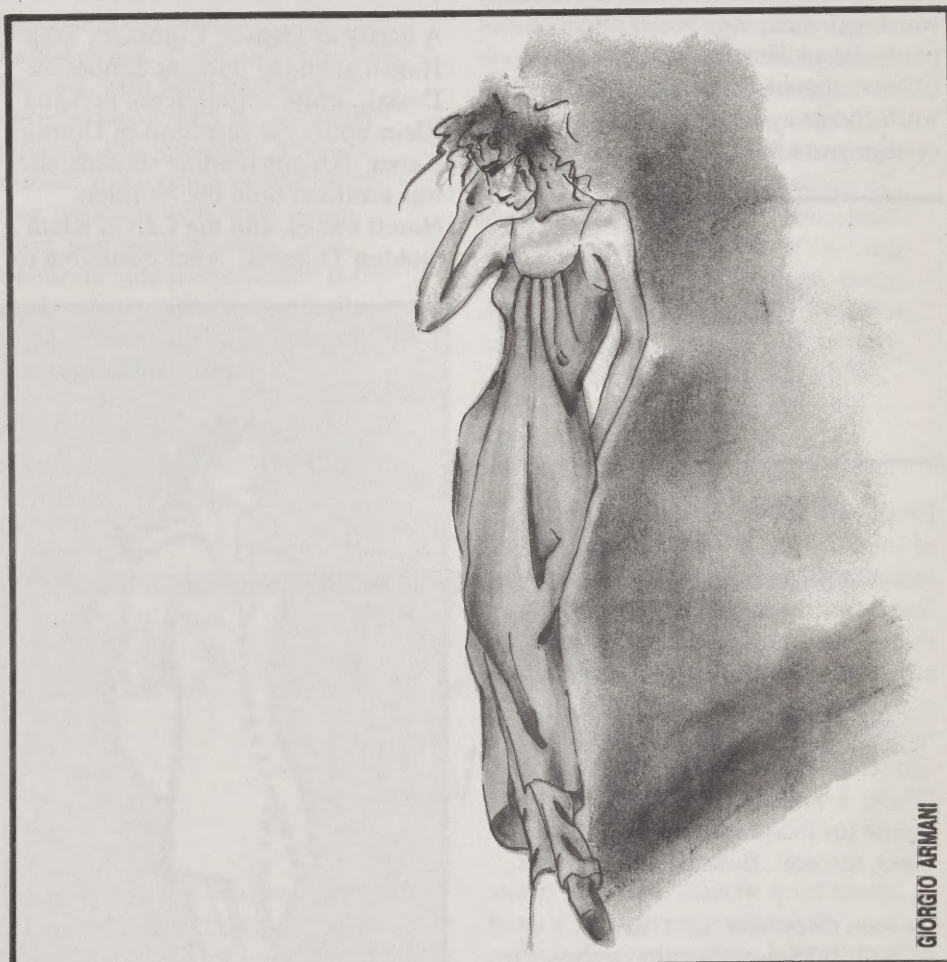
MILAN — SOFT NATURAL EASE

Italian designers start off the new fashion decade in a decidedly relaxed mood. Structured looks are supplanted by flowing lines that gently hint at the figure. Soft layering adds to the ease, as does artful wrapping and draping. Shoulders are back to more natural dimensions with just a hint of padding. The drawn-out cardigan takes the place of the classic-blazer, and is worn over everything from languid dresses to wide-cut trousers. There are skirt lengths for every taste, although most hover from calf to ankle. Skirts are studies in motion via pleats, flares, and godets. Lengthy lines are balanced by flat shoes.

Key words for fabrics are supple, lightweight, and transparent. Batik motifs, stripes, menswear checks, polka dots, and hazy, hothouse florals look new in prints. Colors are romantic, with the spotlight on dusty pastels like mint, old rose, antique gold, lavender, mushroom, and seafoam. Pristine white often holds center stage. Teamed with black or white are rich fuchsia, turquoise, orange, and lime.

"Fashion should be relaxing" is designer GIORGIO ARMANI's Spring/Summer credo. And in this vein, the Armani figure-skimming jacket lengthens to well below the hips. Often collarless, and with one-button closings, jackets come in delave silks in misty pastels, as well as in delicate, menswear checks and stripes. Evening looks range from languid chiffons to gold embroidered lace camisoles, shown over softly gathered crepe skirts.

Now that GIANFRANCO FERRE has channeled his high fashion energies into the Dior collection, he has softened his RTW look. The collection inspires thoughts of summers in Capri. There are degage pantsuits with pajama trousers in crushy silks. Brief jackets and flowing skirts come in intricately woven nappa strips. For evening, rich laces and embroideries are shaped into full caftans, and flouncy Flamenco styles. Wide-brimmed Panamas,



floral corsages, tassel trim, and black patent leather Capri sandals are special touches.

GIANNI VERSACE shows extremely short skirts, figure following bodices, and cinched waistlines. Overriding themes: a few inches of skirt visible under lengthy jackets, draping on bodices and skirts, and asymmetrical necklines that bare one or both shoulders: Versatile jumpsuits are news—cut straight-legged or jodphur-style. Evening standouts are tops, richly embroidered and beaded in gold and gemstones. These are either worn with Prince of Wales checked pantsuits, or simple silk sarongs. Colors: lots of black, black and white, beige and black, navy, violet, orange and khaki.

"Fashion Should Be Relaxing"

From MISSONI comes a profusion of short-shorts, Bermudas, and jumpsuits. A Creole influence, visible in richly gathered apron skirts, elasticized bodices, and colorful corselets, is juxtaposed with kaleidoscopic jacquards in chessboard motifs, flamed patterns, and checks with dots. Particularly interesting is "From a Venetian Window," his theme for jacquards, depicting windows, terraces, flowers, and gardens.

As seen elsewhere, LAURA BLAGIOTTI prefers either very short or very long lengths. Belted felt jackets in Mondrian bright colors and patterns complement black linen sheaths. Ultrasuede collarless dusters and hooded tunics are worn over creamy cashmere dresses or pants. Bright stripes appear in navy/white and red/white for wide-bottom trousers and flouncy skirts. Rich embroideries embellish pristine white linen evening styles; while perky white pique dresses step out in flat ballerina shoes. Huge brimmed Panamas add that touch of glamour!

At BYBLOS it's "Sailors Ahoy" in navy/white and red/white striped cotton for sporty Bermudas, cardigans, dusters and skirts. Embroidered marine motifs include anchors, starfish, and lifesavers. Brief jackets over long flouncy skirts reflect the ethnic look. Neo-Romanticism using

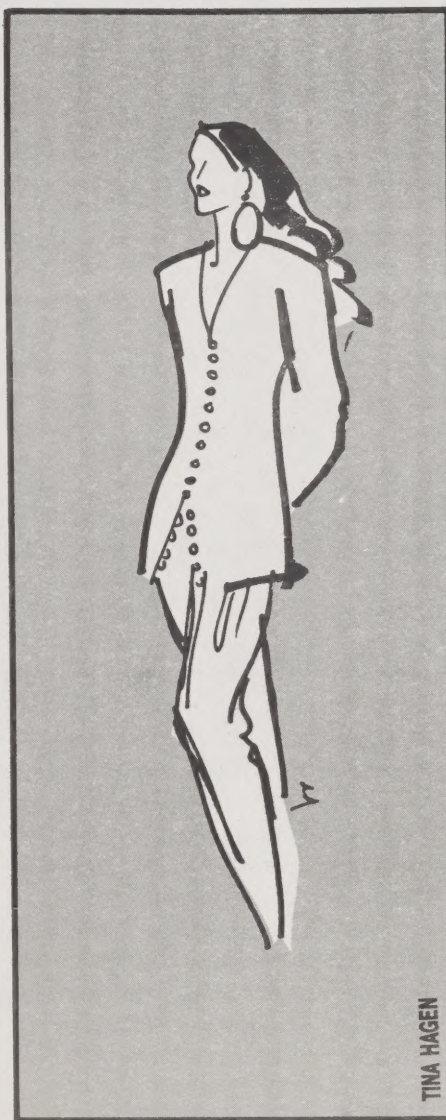
bright florals, dots, stripes, and English 19th century upholstery prints, are also strong themes used in the collection. Special details—floral neck scarves, floral embroideries, deep bands of fringe, lingerie laces, and pique sailor collars.

DESIGNER FOCUS

TINA HAGEN

A native of Denver, Colorado, Tina Hagen attended Parsons School of Design, while apprenticing at Anne Klein under the direction of Donna Karen. An outstanding student, she was awarded both the Norman Norell award, and the Calvin Klein Golden Thimble. After designing for

such companies as Carole Little and Ernst Strauss, two years ago, Hagen formed her own company in Los Angeles, with her husband Richard, a former sales manager for Diane Freis. "I think in the long run, if you're not signing the checks, you're not really making any decisions," says Hagen. "It's frustrating as a designer to have to explain before you create, rather than the natural process of envisioning something and just designing it."



TINA HAGEN

The relaxed styling, precision tailoring, and novel details, together with the fabrics she develops herself, make her collection quite unique. For Spring, Hagen is strongly influenced by the simple shapes and ornate details of traditional Far Eastern clothing, particularly Indian saris, and Nehru jackets. Rows of tiny silver self-looped buttons, and fringe highlight the clean shapes of the clothing. Black and creme linen pieces are mixed together, or worn with a black and creme jacquard stripe, or with woven black and creme border pieces. Although the collection is directional, it can be worn comfortably in an office environment. Full 36" skirts with wide elasticized waistbands, walking shorts, and high-waisted drapey pants, make a perfect foil for the cap-sleeved top, weskit blouse, and cropped waiter's jacket with frog closures. Another group presents solids and patterned sections juxtaposed on blouses, featuring oversized or tasseled collars, and accented with jet or metallic buttons. A black crop jacket edged with rows of buttons, mirrors the fringing on a coordinating short fitted skirt; while

a self-belted long slouchy jacket, tops easy pants with tasseled sash. The Indian influence is evident in a superb collarless elongated jacket, highlighted with buttons and looped fastening, over fluid voluminous pants.

Tina Hagen, through Jeffrey Price Int'l
1466 Broadway, Suite 510,
New York, NY 10036.
(212) 575-3110

SUE WONG

An established California designer whose career spans almost 20 years, Sue Wong launched her own label in September 1985. In the late sixties, she opened her own one-of-a-kind boutique. The commercial potential of her early designs was recognized by major companies, under whose auspices Sue Wong soon became a nationally known name. In the course of her career, in addition to apparel, Wong has designed textiles, and home furnishings, including towels and linens for Fieldcrest



Industries and McCall's. Hers are innovative designs that softly caress the form with gentle lines, demonstrating an inspired use of texture, color, and pattern. Delightful accents include hand painting, beading, and embroidery.

The "Arabesque" grouping features sumptuous colorations of kumquat, persimmon, and loquat in solids and tapestry-effect prints. With a nod to Gigli, unstructured silhouettes create a romantic exotic mood, as textures and patterns are mixed and matched. Wooden beads, tassels, and fringing, highlight Italian rayon jacquard and solid rayon chiffon. Jackets vary from the panelled bolero (contrasting fabrics and patterns) to an easy kimono with outsized pockets, both with beading and tassel trim. For contour contrast, an elongated and fitted jacket with asymmetrical collar vies for attention with an abbreviated trapeze and its double geometrically shaped collar. Pants similarly offer diversity, with tulip harem styles, high-rise pants with tucked cuffs, pull-ons, and jodphurs. Pleated culottes and draped sarong skirts team perfectly with vests, camp shirts, and wrap blouses. The Maharani side draped tunic is distinctly ethnic with its mandarin collar and unusual hip pleating, worn over slim pants.

Sue Wong through Project 2,
209 West 38th Street, Suite 1210,
New York, NY 10018.
(212) 944-2217

GLENN WILLIAMS

The 1985 premiere collection of this designer was so captivating, that The Los Angeles Times, when devoting a special magazine to the best in design, chose Glenn Williams for the cover. Following on the heels of his successful womenswear launch, he entered the menswear arena in 1987, with a line that met with equal approval. Both lines are now nationally distributed. Considered to be on the vanguard of contemporary design, he emphasizes that his success rests on a solid, traditional couture background. After studying at the Fashion Institute of Technology in New York, this Boston native became an assistant designer with Dimitri Couture and, over the course of two years, rose to the position of vice president of Dimitri Menswear. The prime value of couture training Glenn notes, "is that it taught me to develop an eye for detail, proportion, and silhouette. Dimitri was known for superb tailoring, and he introduced me to the finest mills, and manufacturers around the world. The knowledge I began acquiring built the foundation for my work today." Presently, plans include

FABRICS & COLORS — FALL/WINTER '90/91

Combination and contrast mark fabric and color directions for Fall/Winter '90/91. Unexpected combinations of colors, textures, patterns, or prints juxtapose warm/cool, soft/slick, and classic/ethnic. Cocooning, ecology, and function are key buzz words. with glitz and oxidized gold decorative touches for night and day.

COLORS range from pale neutrals, and soft tints, to lively spicy shades, baroque opulents, and woodsy deeps. Pales feature a range of whites, from crystalline to creamy chamois shades. Tints in this group are ever so slightly greyed; cloudy sky blue is a

shade to watch. Lively spicy tones have a warm, cozy look. Curry, yellowed green, apricot, camel, and a warm blue are some of the standouts. Opulent baroque tones of gold, rust, turkey red, teal, and, royal show up in pattern and print. Browns are especially strong in the dark range, followed by anthracite, indigo, olive, browned burgandy, and midnight blue. Brights are primary, and popular with producers of microfiber outerwear fabrics, and for children's wear.

COCOONS: Soft, napped, sueded fabrics in twill or plain weave come

GLENN WILLIAMS cont'd

refinement of his designer collection, the development of the sportswear line, and an expansion into knitwear, shoes, and accessories. "When I worked with Dimitri," he recalls, "we didn't just design clothes, we completed the look from head-to-toe. That's an exciting challenge."

The Glenn Williams Spring womenswear collection is fabricated from silk chiffon solids and silk floral border prints. Breathtaking hues range from deep forest to a muted green,

and from cantaloupe to deep rust. The couture influence is reflected in the elegant silhouettes and flawless tailoring. This combined with an innovative approach, results in experimental, yet ultra-smart designs. Slim pencil skirts and fluid sarongs combine beautifully with side-wrap blouses, boxy tees, and shirts. Pants offer palazzos and trouser styles; one featuring an ingenious detachable asymmetrical overskirt! This is echoed by a double-layered skirt with high/low hemline that buttons easily

over shorts. A coatdress is softened with a back-tied self-sash. This detail also appears at the rear of an abbreviated jacket with nipped-in waist. A similar silhouette takes on a totally different mood as its draped collar wraps and ties on the side.

Glenn Williams through Project 2,
209 West 38th Street, Suite 1210,
New York, NY 10018.
(212) 944-2217

FABRICS cont'd

in pant and shirting weights. Peach skin finishes continue strongly. Heathers, jaspes, gabardine, flannel, sateen, and crepe are soft and sometimes woolly to the touch. Hairy surfaced mohair is knitted or woven for a feeling of warmth and bulk without weight. Felt cloth and pile fabrics are heavy weights to look for. Chenille emerges loosely knitted, or woven with rayon or acrylic yarns.

ECOLOGY: The great pretenders roam fabric ranges in herds of giraffe, polar bear or Persian lamb look-alikes. Slippery counterfeits feature snake, lizard, crocodile, and embossed cat spots. Tree bark high/low ridgy surfaces, thick and thin ropy tweeds, and hairy shetlands are some of the predominant surfaces. Corduroy, velvet, and velour make a comeback.

FUNCTIONS: Microfibers star for active outerwear, ultra-light in weight, and water repellent. Compact heavy weights are inspired by military uniforms. Canvas, poplin, and denim are workhorse favorites which also make comebacks. Double-faced fabrics show hard/soft, pattern/solid, and slick/warm contrast. Coated fabrics are rubberized or resinated.

DECORATIVES: Sateen, crepe, velveteen, matte/sheen contrasts, jacquards, and brocades are sometimes sprinkled with gold. Lame reemerges. Lace and embroidery are usually thick and heavy. Satin and taffeta often take on iridescent shimmer. Sheer favorites are georgette and voile. Glossy yarns intermingle for sheer/opaque contrasts.

PRINTS AND PATTERNS: Large in scale and blurred is new for both. Big plaids are frequently thick, ropy, and loosely woven. Tartans are popular for children's wear. Traditional glen, houndstooth, and windowpane checks continue. Newest are multicolored or bicolored jacquards, both knitted and woven. Print-wise, blurred flowers, and autumn leaves

are large in scale and covered. Ethnics are reminiscent of an Eastern bazaar. Persian, Russian, and Oriental themes are often outlined or splattered with gold. Mosaic, Byzantine, and rug patterns sometimes co-exist with floral or figurative motifs in patchwork patterns. The ubiquitous paisley continues, but with a fresh approach, and usually large in scale. It's frequently mixed with flowers and/or figures, and done on a printed textured background. Camouflage and marble patterns are abstract favorites.

ON THE HORIZON: Blue and blued greens, white linen with grey flannel, ink colors, and colored neutrals.

INTERNATIONAL DATELINE

NOV. 15-17

INTERSTOFF ASIA & INT'L WOOL FAIR
DEC. 1-4
EUROMODE/TEXTILIA
(Fall/Winter '90/'91 Fashions)

DEC. 2-5

NATIONAL ASSOCIATION OF
DISPLAY INDUSTRIES

DEC. 3-6

FOOTWEAR FASHION WEEK
DEC. 3-6

NATIONAL SHOE FAIR

HONG KONG

ATHENS

NEW YORK

NEW YORK

NEW YORK

NEW YORK 1990 WOMEN'S RTW MARKET DATES

Jan. 8 - Jan. 19	Summer/Transition
Feb. 26 - March 9	Fall I
Mar. 26 - April 6	Fall II
Aug. 6 - Aug. 10	Resort
Oct. 22 - Nov. 2	Spring

NEW YORK 1990 ACCESSORY MARKET DATES

Jan. 8 - Jan. 12	Summer
March 5 - March 9	Transition
May 14 - May 18	Fall
Aug. 6 - Aug. 10	Holiday/Transition
Nov. 5 - Nov. 9	Spring

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Editor: Deborah Brumfield

Associate Editor: Maria Carzis
Copy Editor: Elizabeth Garcia
Contributors: Bridget Biggane, NY
Debby de Montfort, NY
Lee Slaughter, NY/PARIS

Graphic Consultant: Diego Semprun

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